

INSIDE FACTS

Of Stage and Screen

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EDITED BY JACK JOSEPHS

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No. 18

STAGE SHOW LANDSLIDE STARTING IN HOLLYWOOD

17 THEATRICAL PROJECTS SET FOR BAY AREA

SAN FRANCISCO, May 1.—Approximately \$15,000,000 will be spent on construction of new amusement centers in Northern California within the next three months, if present plans are followed.

Here are seventeen proposed theatres, opera houses and amusement centers, some of them already nearly under way, and others only in the conference stage:

1. A Sam Levin house on Ocean avenue between Fairfield and Lakewood avenues, San Francisco, at an estimated cost of \$250,000. Plans are under preparation for this house.

2. A war memorial auditorium in the Civic Center, San Francisco, at an estimated cost of \$2,000,000. Plans are completed for this project.

3. An opera house also to be erected in the San Francisco Civic Center at a cost of \$1,500,000, and for which plans also are completed.

4. An exposition building to be erected by the city of Oakland at a cost of \$250,000. Plans being prepared.

5. A \$1,000,000 Public house for Broadway at Twentieth streets, Oakland, with plans under preparation.

6. A \$1,000,000 Warner Bros. house for Broadway at Twentieth streets, Oakland. Nothing is definite on this project but it is generally believed that, because of film bookings and other complications, Warners will not build here but will instead give the preference to Public.

7. A \$200,000 house for Merced, with the Golden State chain as builders.

(Continued on Page 2)



MACK BISSETT

PREMIER DANCE DIRECTOR OF THE PACIFIC COAST, TEACHING SHIRLEY MASON THE ART OF TAP DANCING FOR HER NEXT PICTURE

YANTIS IN TOWN

Luther Vantis, author of "Souvenir Sadie," which is scheduled to be presented by Andy Wright in the near future, arrived here last week.

MILES AT INSPIRATION

John P. Miles, formerly with D. W. Griffith and United Artists, has been appointed publicity director for Inspiration Pictures, with headquarters at the Tec-Art Studios.

WRITER DIVORCED

Sada Cowan Commons, screen writer, was granted a divorce here this week by Judge Archbald from Dr. Ernest L. Commons, local physician.

BIG PREMIERE HOUSES GOING BACK TO ACTS

Acknowledging the need for stage support for the big specials, operators of the film capital de luxe houses have come back to the prologue and other attendant showmanship features, to keep up box-office totals for the big houses.

On May 30 the Fox-West Coast's Grauman's Chinese will return to the lavish prologue method, with Sid Grauman again at the helm for the premiere of "Hell's Angels."

The new Pantages Theatre, to be jointly operated by the Pantages brothers with West Coast, will start with elaborate prologue support, staged by Fanchon and Marco, on May 29. And West Coast is reported to be planning a similar policy for Grauman's Egyptian, when it abandons its present policy of first Hollywood runs with F. and M. "Ideas" the first of June.

First ripples in the swing back to big bills for the class houses are occasioned by the fact that many patrons have been waiting to see the same shows at lower prices in the neighborhoods a few weeks later. These moves are being closely watched.

Keen observers see them as the first break against the all-mechanical program, and rumors spread quickly this week that Warners, Public, and RKO are setting in motion plans to return to the all-around program for the de luxe houses.

Executives of the stage houses and musicians' unions and local booking agents expressed the most optimistic viewpoints in months, as they checked closely on the reports of returning in-person entertainment.

(Continued on Page 3)

YOU'LL SEE IT IN FACTS

I. T. S. E. How to Aid Convention Finances

Specials Fail As B. O. Sensations

'ALL QUIET' DRAWS \$13,337 AT CIRCLE

Although a heavy battery of special releases were loosed upon the local film market during the past week, nothing sensational in the way of boxoffice returns turned up.

All Quiet on the Western Front opened at the Cathay Circle and brought \$13,337 for its first four days, including the premiere. This is good, but not sensational, running about the same as the first week of "Happy Days," John MacGorman's new "O' My Heart" brought \$20,527 to the Chinese for its first six days, which is only about even with house average and does not compare very bravely with the \$37,000 brought in by the "Rogue Song's" first week.

"King of Jazz," Universal's Paul Whiteman's endowment, brought \$13,884 to the Criterion for the first six days, which is \$1500 over house average, but only half the showing made on the first week of Garbo's "Fanny."

Lew's State sank five grand below average with Ramon Novarro's "Don't May Care" at the Regal, 403. This downtown run followed a Cathay Circle showing. Fanchon and Marco's "Goodfellows" was in support.

The Boulevard started in the dumps with a take of \$4716 on the first week, but the Egyptian brought in \$12,435, seven hundred better than house average.

Farner Brothers' Hollywood Theatre sprung to \$24,500 for the opening week of "Song of the Flame," four thousand over average, but the downtown house is a licking on "Those Who Dance," grossing \$13,700, ten thousand below average.

"Paramount on Parade" paraded \$25,000 to the Paramount box-office. This is a couple of thousand below average. George Bancroft brought \$17,200 to the United Artists with "Ladies Love Brutes," showing for several weeks. A tie-up with a parking yard, making the car from the theatre door and parking it for 10 cents, was going big.

Bebe Daniels' "Love Comes Along" at the RKO, with four acts of vaude in support, dropped grosses down to \$13,000, three thousand below average. "Ingagi," the Chinese picture at the Orpheum, continued to hold up. On its second week, repeating the first week's gross of \$27,000, and the second week starting out about as big.

NEW BUREAU IS F. M. ADDITION

A convention entertainment bureau is the latest addition to the Fanchon and Marco organization, under the direction of "Doc" Howe. Jerry Jones will supply talent to later, since gatherings, plant meetings and conventions. When one organization has several meetings at different parts of the city, the same program will be furnished to all.

BEERY CONTRACT

Wallace Beery has been placed under a new long-term contract by Metro-Goldwyn-Mayer. At present he is appearing with Johnny Mack Brown, Lucille Fowers, Russell Simpson, Kay Dene and others in the drama of the life of the famous Western bandit which K. Vidor is directing, "Billy the Kid."

CONTEST WINNERS HERE

The winners of the contest staged by the Buffalo Times-Fox Theatre have arrived in Los Angeles. They were pictured in a forthcoming Fanchon and Marco Idea. Miss Ida Hedlin, a blonde, Evelyn McEwan, a brunette, and Nancy Murray, red head, will follow the footsteps of another batch of winners. The beauties, the winners of the Graphix contest.

HE LISTENED AND LOOK WHAT HE GOT

Harry Blanchard, artists' representative, sat in the Hollywood office the other day, his desk loaded to the gunnels with manuscript piled on manuscript.

On his face was a worried, puzzled look.

In dashed a friend exuberantly, to be caught up by the sad and sober mien of the artist.

"Whattas matter? Why the sad face?" breezed the new arrival.

"Well, 'I'll tell you," said Harry. "All my life I've been bothered with people who had a lot of great ideas but never could find time to write them, but always had plenty of time to tell me about them."

"And why should that depress you?" puzzled the friend.

Quoth Harry, pointing to the piled desk, "they finally got time!"

FOX & C. THEATRES MANAGERIAL SHIFTS

Several changes in local Fox-West Coast Theatres in San Diego followed the transfer of Harry Hartman, former manager of the theatre.

Harry Hartman, former manager of the theatre, was moved to Los Angeles to succeed Arthur as division manager.

Howard White, former assistant general purchasing agent, fills the shoes of C. A. Caballero as general purchasing agent for the circuit, following Caballero's transfer to New York.

The Fountain gets the former Hartman job in San Diego. Fountain was formerly in charge of the W. C. theatres in Long Beach.

Marshall Taylor gets the Long Beach job. He previously handled the Ocean Park theatres.

Levi Clarke gets the Santa Monica W. C. house, where he is succeeded by Narath, his former assistant.

Jack Rance resigned from the Santa Ana house to go into business for himself, and is succeeded by Norman Sprol from Riverside. Gary Carr gets the Riverside job, and especially designed for Glendale to fill Carr's former place.

Big Changes at Pantages Theatre

The new Hollywood-Pantages Theatre on Hollywood Boulevard, to be operated by West Coast and the Pantages Brothers, set to open May 29, will feature a new Fanchon and Marco stage production, designed at least to some degree to fit in with the Egyptian theme of the new theatre.

The productions will be exclusively produced for the new theatre, thus giving Hollywood a new weekly change of class house to replace the former Pantages Theatre policy of second-run to the downtown Lew's State.

The productions are to be elaborate, individually staged presentation somewhat on the prodigious order, and especially designed for Hollywood consumption.

NEUFELD AT TIFFANY

Sig Neufeld, for 18 years associated with Universal or connected companies, has been appointed Phil Goldstone, Tiffany's chief treasurer, to head the department which will make unusual short novelty features. Tiffany immediately will make three novelty shorts to which the theatrical color, followed later by several series of short features.

ACT GETS CONTRACT

Jones and Hull, at Lew's State this week, have been signed for five years by Fanchon and Marco.

COOKIN' IN MIND TO REPRESENT ACTORS

The executive committee of the board of directors of the Academy of Motion Picture Arts and Sciences Monday appointed William Conklin to represent the actors as "contact man" between the actors and producers in the negotiation of the new minimum contract.

Conklin's appointment was recommended unanimously by the Actors' Adjustment Committee, the Actors' Branch Executive Committee, and by the Actors' Minimum Contract Committee consisting of 25 actor members of the Academy. The Academy is in keeping with an agreement made at the time the actors' minimum contract was signed.

Conklin will commence his duties at an early date making his office at the Academy headquarters in the Roosevelt Hotel.

FAWCETT PLAY TRYOUTS HELD

Tryouts are now being held for parts in George Fawcett's production of "The Great John Ganton," due to open at the Vine Street May 18. This time there were no definite selections had been made.

This venture into legitimate production proves successful. Fawcett will launch others, and is considering some Shakespeare revivals.

NEW CONSTRUCTION ON COAST AREA OPEN

(Continued from Page 1)

8. A \$50,000 house for Alhambra, the new house being announced.

9. A picture house at Auburn to be built by T. and D. Jr.

10. A \$100,000 theatre at Stockton to be erected by National Theatre Syndicate.

11. A \$165,000 theatre at Paso Robles to be built by the Paso Robles Realty Co.

12. A house at San Luis Obispo, with Fox West Coast chain as builders.

13. A Santa Barbara theatre. No builders or owner named.

14. An amusement center at Santa Cruz to be erected and operated by John Tait and others. Plans for it are well under way.

15. A \$30,000 house to be built in Headsburg.

MONTANA ORCHESTRA MOVES TO ST. PAUL

Phil Sheridan and his Montanians from Missoula, who have been featured the past three years on an extended tour, will be back in the city, having been signed up by the Musical Association of America in Los Angeles.

SHERIDAN SIGNED

Radio Pictures' officials, headed by William LeBaron, liked Lew Sheridan's work in "He Knew What He Was Doing" and signed him to a long-term contract.

SNAPPY SERVICE DREW SNAPPY COMEBACK

Socked on the nose for giving service the head man of a lunch room near the Hollywood American Legion Boxing Stadium learned the difference between slang and good English.

A burly biffer who earned his money easily by stowing away a pushover at the stadium struck his body on a stool and propped to take on some groceries. The head man polished the mahogany and biffer went out to a writer: "Give this fellow a setup." Taking the familiar remark for sarcasm the fighter let loose a right cross that brought a clarinet. The customary explanations followed.

'CHIE' SALE HELD AT STARNETT SOCIETY

When Charles "Chie" Sale, he of the backwoods staid in vaudeville and musicomed, ripped off that back of the schoolhouse boys all got smacked with the idea of emulating the Sale success and retiring from the show biz. "Chie" in the warm glow of incoming royalties.

Now comes from the presses further Sale stuff, but not in the solitary glory of that first effort.

For side by side on the bookshelves stand Joe Cook's green and white bound "Why I Won't Imitate Four Hawaiians," with Charley Chapewin's "Savage Bridge," Eddie Cantor's "Caught in the Act" and other similar masterpieces come tumbling from the publishers.

Each copy hints of laughs lurking within.

And whether you believe it or not, there's more of the same. Which develops a new angle for the funny fellows.

Why not a dollar book of the month club, with heavy emphasis on comedy?

One week we could have The Foxes, the Brothers, and McCullough and Will Mahoney vie for honors, then the next week Al Foss, Fred Allen, Rockwell and Ted Healy could stave a literary free-for-all for premiere laugh-provoking horrors.

Maybe, in refutation, S. Cobb, Octavus Roy Cohen, George Jean Nathan and Ring Lardner would make a fling at the show business.

Then, of course, if some real laughs were wanted, the publishers could have film supervisor write an essay on "How to Make Talking Pictures."

HILL WILL DO 'LITTLE SHOW'

With various producers being credited with intentions of putting on "The Little Show," current box office success, John Hill is going ahead with his plans to produce it here about June 1st. He owns all the Paramount rights for the New York owners, as well as a cut in picture rights, and has intention of relinquishing them to anyone else, he says.

NEW RODEO CLUB

The New Women's Press Club was launched on the night of Monday night at the Chateau Elysees, following a decision of members of the Press (Women's Association Screen Publishers) to change the purpose of the club, in order to give it a new identity and hence change the name. The first meeting of the new organization for May 29th will be held at the Chateau Elysees, with dinner at 7 o'clock.

THEATRE TRANSFER

SAN FRANCISCO, May 1.—As part payment on another building loan, R. Lurie last week accepted the old Garrick Theatre on Ellis street near Fillmore and has plans for remodeling the place.

BIG SHINE PROGRAM

M. & B. HAS BACKING OF WHOLE INDUSTRY

I. A. T. S. E. members expect to net around \$5,000 for their big show at the Shrine Auditorium here on May 6, the proceeds to go for financing the first national convention of the organization held outside Ohio in 17 years.

The convention to include: Cameramen, lab technicians, studio mechanics, projectionists and the theatre stagehands will be held here from June 2 to 9. I. A. T. S. E. is one organization financing the trips of its delegates, of whom there will be around 2000, some with their families.

With plenty of cooperation from stars, musicians and actors, the show is expected to land a nice sum to defray a good share of the committee expenses.

With the show starting at 8 p. m., music will be provided by the Columbia Sid Gramann, Vitaphone Orchestra, the champion Los Angeles American Legion Drum Corps, Harold Roberts and his band, Fred Waring's Pennsylvanians jumping in from the Mason to close the bill near midnight.

Included on the program will be: Eddie Cantor, "Skeets" Gallagher, Fred Allen, Taylor Holman, a Larry Ceballos ensemble, Edna Covey, Neil Hamilton, Laurel and Hardy, and a variety of other stars.

Lang introducing 30 Paramount stars, Al Jolson, RKO vaudeville, Lew's State, and a variety of other stars.

John Mack Brown, Anita Page, Frank Fay, the St. Brothers, Bill Ray, chief KFWB radio star, a variety of other stars, and a variety of other stars.

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Latin Americans threaten 'Talkie' Reprisals

There is a crisis today in Hollywood, so far as Latin-Americans are concerned, and the way of taking active steps to combat it, an association has been formed under the banner of "Friends of Latin-America."

According to leaders among Latin-Americans here, in choice of Spanish dialects used in foreign language pictures Hollywood continues to be guided by the advice of a little coterie of old country actors with whom the use of Castilian speech is traditional, and who, they claim, represent the real possible majority supporters of Spanish language films.

The principle upon which the Friends of Latin-America propose to guide themselves is that Hollywood insists on ignoring the diplomatic import of correct dialecting and the political effects of the friendship of the numerous South American countries, then they will not see what they have accomplished in the direction of Hollywood's pocketbook.

They have come to the conclusion that the financial returns will have a positive effect where appeals on the basis of friendship and diplomacy have failed.

Accordingly, the Friends of Latin-America have been organized to conduct a public campaign in their native countries, and one of the means to attain this is the publication of a press sheet, the first one of which has been issued under the name of "Parlante Español."

Through this means the Latin-America press and all public bodies in Spanish-speaking countries of North and South America are to be kept fully informed of the Hollywood situation, according to officials of the association.

The American Spanish-speaking countries revolted against Spain in the first world war, they assert, and during these four hundred years have built up their own idioms, modes of speech and culture. A tiny per cent of the Spanish language picture market lies in Latin-America, they claim, and even in Spain itself there are many regional differences of dialect.

Such is the feeling against the influence of Hollywood on the Castilian group that the first of the association's press sheets asks: "Are we going to permit, under the influence of presumably different languages, that the control of the greatest known social force should rest in the hands of the detractors of Latin-America?"

"It is our desire," says another article, "to state outright that in the republics of Latin-America like everywhere else, there are many localisms and provincialisms, but in the republics of Latin-America like everywhere else, and is written as correctly as in any province of Spain is true. The American does not pronounce a "z" nor the "c" as the Castilian (Spain), but even in this there are regular differences of pronunciation, since it is a common phenomenon in all of these republics."

"If Latin-Americans are to consume 90 per cent of the Spanish films made in Hollywood, logic insists that the producers should please them and not those approved purists of the language from Hollywood."

NEW FOX-W. C. VENICE HOUSE

Fox-West Coast is to start immediate construction operations on a new house located on the Hollywood, Calif., on the site of the former Kinney estate near Trolleyway. The new house is due to open in September, and will feature Fanchon and Marco Ideas and a grandeur screen. The California, Fox-West Coast house in Venice, will be closed.

THIS IS NEWEST VERSION OF THAT GAG

Monte Carter, now directing for Pathe, has been called many things in his career as stage producer, director, actor and manager, but never Lon Chaney.

Monte's resemblance, or is it a resemblance to the "Man of a Thousand Faces," was first brought to light at the V. A. Benefit Show at the Shrine Auditorium, Saturday night.

An unidentified patron took Monte to the picture house to autograph a program. Monte did, as Chaney, and netted a fever for the benefit cause by doing so.

It was a nice evening's work but one thing is bothering Monte.

Who was the unidentified patron? Don't all answer at once.

FILM COUNCIL WANTS GETS MANY LAUGHS

The statement made over KFI last Saturday night by an air "columnist" to the effect that pictures are cut after they leave the downtown houses prior to presentation in the neighborhood and short run theatres, was laughed at this week both by film exchanges and by the exhibitors.

The information purported to be an answer to someone who had asked why pictures in the neighborhood houses sometimes appeared to be jerky as to story.

Many of the smaller theatres have only disk sound projection equipment, and it would be manifestly impossible to cut the film and keep in synchronization with dialogue and sound. The only possible way would be to censor, something very rare after the film's general release, especially in the case of pictures with no more likely to happen with the neighborhood house than with the downtown theatre.

Both distributor and exhibitors strongly deny any cutting, and declare it has not been indulged in as a practice for several years.

WARNER POLICY FOR FRESNO STAYS RIGHT

FRESNO, May 1.—Slashing of admission prices and double billing of feature pictures at the Warner Brothers Theatre here threatened to bring down on the Warner product in this section.

Competing theatre managers are up in arms against the recent 25 per cent cut in admissions and the double billing of pictures at the Warner house and state they will refuse to play the Warner product if this continues.

Full page ads were splashed in the daily announcing the cut in price and heavy exploitation was resorted to in an effort to bring to the attention of the business theatre in the city are enjoying.

The Wilson, playing the Fanchon and Marco units and first run pictures, gives Warner the heaviest competition in this territory.

'DECENCY' IS NOW CASTING

"Decency" is to be produced by Franklyn Productions at the Warner Theatre, is now casting. Katherine Wilson and G. Patrick Collins are among the stars already chosen, with Harry Stafford stage manager. Opening date is tentatively set for May 26.

MAYNARD RECOVERS

Ken Maynard, western star, was forced to undergo an emergency operation for appendicitis, following an attack while enroute to Wilmington where he was Maynard, he was to start Sunday on a pleasure trip to the Fiji Islands. His recovery was reported, recovering nicely.

In-person Shows Hold Up At B. O.

COMIC OPERA GROUP PLAYS ARE NEARLY

The Ferris Hartman Comic Opera Company is proceeding apace with plans for its season of popular-priced Victor Herbert opera to be given here during the coming summer.

Productions will be presented at the Shrine Civic Auditorium, June 8 to September 29, and the first offering will be "The Fortune Teller."

In the cast will be Ferris Hartman, Estelale, prima donna; James Lacey, tenor; Earl Aaking, baritone; Naomi Fielding, mezzo; Roland Woodruff, comedian, and Doran Jacaruzzi, contralto. An Albertina Rasch ballet and a vocal chorus will be in support.

Hans Linne is musical director, with Robert Ryles handling stage direction. Louis B. Jacobs is general director.

'THE OUTSIDER' NOW LINING UP

Noel Madison and Arthur Greenville Collins, producers of "Rope's End" here recently, are endeavoring to line up a production of "The Outsider" for opening at the Belasco, June 1, the plan being to run it two weeks here and then take it to Los Angeles. The casting has been done as yet.

Calvin Wood is musical director, with Robert Ryles handling stage direction. Louis B. Jacobs is general director.

PUBLIC SWINGS TO ACTS FOR S. F.

SAN FRANCISCO, May 1.—By a grand gesture, Public is getting back to a stage show policy in its Paramount Theatre here, although it is considered doubtful if the road-show type of units will again be a feature at this house.

For the past few weeks the Paramount management has added for general acts to the usual band organ concert, working them in the pit. This week's show is patterned along the minstrel idea, using the Sequito music quartet with a black-faced singer and dancer and a hooper, in addition to Drayton Goetz orchestra and Star Old Ramsay at the organ. Altogether it totals approximately 26 acts, including a band organ supporting a first run picture with comedy, news reels and other shorts.

It's all being brought about by the fact that theatre customers are getting wise to the fact that they're getting for 45 cents at their district houses the same thing they pay 65 cents for at the downtown theatres. Accordingly, business in the suburbs has picked up while the downtown theatres have either dropped out or are being forced into a stage production.

All of this is a part of the great reorganization of theatre policies that is foreseen by those in executive positions in the game.

ST. LOUIS MUSICIANS BOOBS STAGE ACTS

The musicians' union in St. Louis, Mo., is trying out the idea of distributing hand dodgers in the theatrical district reading as follows:

"There are some theatres in this immediate neighborhood that give you a big stage show, including a large orchestra and a band. You can see and hear play. Why not patronize them? It costs no more, and when these musicians get tired they spend their money in St. Louis."

LONG BEACH STAGE GOES TO THE RING

Bud Murray has been signed to stage a series of prologues at the Long Beach Theatre, starting opening May 8. The bill comprises a unit of the Bud Murray California Sunrises, four vaude acts and a band headed by Joe

BISSETT TEACHER OF DANCING TO MANY STARS

Jack Bissett, premier dance director, shown on Page 1 of this issue instructing Shirley Mastran in the art of tap dancing, has given instruction to many stellar lights of screen. The stage, from whom he came, Beanie Love, Mickey Daniels, Sylvia Shore, Sid Grauman, Don Crabtree, William Hudson, Sara Riddell (now with Al K. Hall) and Danny Lantz.

Bissett also produced "Plenty of Pep" in New York, and staged the dances for Marco for the "Romance" idea which open at Loew's State soon. The Bissett Studio of Stage Dancing is being followed by many of the leading school in its kind on the Pacific Coast.

CALIFORNIA CHORUS GIRLS TO 'EN ALL

Dance schools that dot the Los Angeles landscape were last week hailed by the more discerning critical journals as responsible for the "Romance" idea which open at Loew's State soon. The Bissett Studio of Stage Dancing is being followed by many of the leading school in its kind on the Pacific Coast.

California chorus maids are the stars of the "Romance" idea which open at Loew's State soon. The Bissett Studio of Stage Dancing is being followed by many of the leading school in its kind on the Pacific Coast.

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RUBINI RETURNS

Jan Rubini returned from his Australian tour last Saturday and brought with him a new wife in Mrs. getting Adele Crane, Australian musical comedy star.

They were married in Melbourne on November 27.

They will be in Los Angeles a couple of weeks and then leave for Philadelphia, where they are to open at the Stanley Theatre late in May.

DANE-ARTHUR SIGN

Karl Dane and George K. Arthur, erstwhile silent screen comedians, will be reunited for the talkers.

Larry Darnour, producer of Radio pictures, R-K-O show subjects, has announced that contracts have been signed whereby Dane and Arthur will be co-stars in a series of two-reel talker comedies. Lewis R. Foster will direct the comedy team.

FAZENDA WITH DARMOUR

Louise Fazenda was signed Monday to appear in a series of comedies to be produced by Larry Darnour and released by RKO.

Tenner, on a weekly change of programs.

The proposition calls for Muny putting another Bud Murray unit in the Speckles Theatre, San Diego, and the Marion Davies Theatre, San Francisco, after that.

'PRINCE' HAS GOOD STARS AT MAJESTIC

Legitimate theatre boxoffices hold generally steady, seemingly unaffected by the causes of the boxoffice fluctuations. With only one legit house dark, and that the old Acton, Orange Grove, the situation for in-person drama is encouraging.

"The Student Prince" opened under the Albertson-Majestic banner at the Majestic, bringing \$6100 for the first four performances and is expected to gross \$15,000 for the full week. No definite plans will be formed for a successor to the "prince" until the extent of the local appetite for opera revivals has been judged.

The Civic Republic Players at the Hollywood Music Box maintained average with a gross of \$4600 on the first week of "Imaginary Invalid." This production runs at the Hollywood Music Box, followed by "Going Home."

At the Gaiety Little Theatre, "For Cryin' Out Loud" is doing a near-capacity business with a gross of \$1100 for the week, and to continue there indefinitely. Re-telling the Producer Brown was looking for a Hollywood house where the vehicle would be denied by him this week.

At the "Fine Street," "Among the Married" opened with three weeks' gross of \$3200. After three weeks this production is slated to move to the Orange Grove and then crash the East.

At the Mayan theatre version of "Journeys" ended brought in \$3800. Meanwhile, "Decorated" casting, scheduled to open May 26, "Fred Harding's 'Rah Rah Daze'" at the Mayan Theatre, and its former normal with \$8000. The sudden spurt of the previous week did not hold up and while it is said tentative closing notices are up, it is expected the show will carry on for several weeks yet.

The Henry D'Amico house registered their customary solid returns. "The Blue Ghost" at the President turned in \$5800 for the strong week and is still going. Fourth and last week of "Broken Dishes" at the Capitol brought \$5000. "Love and Leave Em" opened there Sunday, and will be followed by Bert Lytell in "Broth." "The Blue Ghost" at the President turned in \$5800 for the strong week and is still going. Fourth and last week of "Broken Dishes" at the Capitol brought \$5000. "Love and Leave Em" opened there Sunday, and will be followed by Bert Lytell in "Broth."

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Film Academy Planning National Pictorial

In Hollywood—Now

By BUD MURRAY

There is really some truth to "mind over matter," wit-to-for the past few weeks writing "IN HOLLYWOOD, NOW," and I have written as had on his mind, was trying to "bump" into people known years ago, and I have "IN HOLLYWOOD, NOW," and thereby hangs the "tail"—of our car. While driving home Monday evening going no more than 30 miles an hour, we were bumped into by a very jovial gentleman, who was mubbing me, and our "IN HOLLYWOOD, NOW," and we will not try to "bump" into people, but just meet them in the usual manner.

At the fides at the Hollywood Legion Stadium Friday, Harry Grisham, who has been funny man for years, and plays for Bennett and Warner Bros. accused us of staging the Kennedy-Ross fiddler. All the boys started singing, "Sleep, Baby, Sleep," but still Kennedy and Ross were out of rhythm, and on-rhythm, and he took us back to Trenton, N. J., where in the good old days, Harry was leading comedian of the Trent Theatre and Sterling Hotel. His pet brother, Edward, who "IN HOLLYWOOD, NOW," was then aspiring to baseball honors and pugilistic arts, was still under the influence of the wine and beads "Tama" had left.

Right over there is a real actor of the highest merit, Charles "Winnipeg" who has been in the business many years. We first remembered the entire Winnipeg family playing through Minnesota in 1910 and later when Charley was at the Winter Garden 1919 Passing Show, which his imperiousness will look at those two perfect jokers whom we were at the Winter Garden, Charley King and Barney "The Dancer" And Charley's look. Do you remember Charley on those Colman plays, and Barney's dancing, and they are "IN HOLLYWOOD, NOW." Lo and behold, the artist's personal manager, Max Steiner, now at RKO studios, who wielded the baton with "Le Maîtres Affairs" in 1925, whom we had many pleasant hours with.

On the boulevard—Louis Epstein and Rube Bernstein, both formerly of burlesque. Louis after was Al Tolson's personal manager, and still later head man in the "Davey Lee" Road Show. He is now the artist's personal manager. Rube has drifted into RKO studios as an executive, and he cannot miss. We do not want to go back too far with these two boys, but they are "IN HOLLYWOOD, NOW." Will H. Philbrick, an all-round comedian who did character comedy of any type on Broadway for many years, who just came out here to play the part of the "Whoopee" told us that everything on the lot is always undecided, and after a few days of being baffled about it, decided it was a case of "You'll have to wait until Martin comes." We talked about the Passing Show of 1919, when Bill black-faced with Charley Mack, who is "IN HOLLYWOOD, NOW."

How we would like to get a load of our old friend and tutor Zeke Colvane, Ziegfeld's general manager, who is also acting in an executive capacity, relative to "Whoopee." In his quiet way, we would love to get Zeke's reaction to the passing-the-buck, and his undertone remarks. Oh! that dry wit of Zeke's. In the barber's chair Charley had formerly a Shubert director, and now at Warners' directing, complains that he has only 20 more

weeks to go at Warners. Gosh, what hard times. "Doing Our Bit" is the Winter Garden show we trouped together in 1919, and they are both "IN HOLLYWOOD, NOW."

At the Derby, Si Bartlett with Alice White gives us a passing hello, and reminds us of Le Maîtres Affairs, when Si was a Chicago and now Si is acting right out loud in the movies, and sweet Alice, one of our former dance pupils; "you must come over," aren't they a fine looking couple, and they are "IN HOLLYWOOD, NOW," and they moved their soon will be one. Lucky pair.

An unexpected visit from Mr. and Mrs. Eduardo Canino, the last word in Spanish dancing; yes, you guessed it. They have a dancing school, too. Eduardo takes us back to the Winter Garden in 1918; we dressed together en tour, and the aforesaid Judebs was their best man, and an expected rival married to each other. What a novelty. "IN HOLLYWOOD, NOW."

After a late rehearsal at "The Masques," into Henry's being invited to sit with Jack Boyle, Mrs. Boyle and Jack, and he talked about the "Passing Show of 1916," when Jack and the writer were in the audience, and he talked about the family was the cause of Jack making three false alarm trips to N. Y. from Washington, D. C., and the night he did it, the fair-haired Junior came into being, you ought to see him, and he is "IN HOLLYWOOD, NOW."

A visit from Buster West before leaving for a two weeks' flyer in vaudeville, between the pictures. He objects to the mentioning of Tom Patricola, as the only living exponent of hard-shoe dancing. Yes, we must admit, Buster does do hard shoe dancing, and he almost got us into the same kind of arguments we had with three of us trouped with George White's Scandals, "Resin or no resin, that is the question." Sally Starr at the fides, now at Pathe studios, getting along very fast, took us back to "Scandals" and "Le Maîtres Affairs." Billy Talt, practicing at our studio for a flyer in vaudeville, now under contract with Tashman, who made his first appearance here with our pet show "Good News," our first out here. Jack Lester, now playing at George Olsen's Nite Club, and who staged some very fine rhythm dances at the same club. Lillian Tashman with Edmund Lowe being annoyed by a fog-bowed love line. May we say we remember Miss Tashman, who "The Yellies" meant something. Frank Fay all het up over the Hollywood bouts; at one time we thought he was going to reach out and hit the slowest moving referee we have ever seen. Fay is another ex-Winter-Gardenian. Honest and truly the Shuberts could open offices here, and in one call could get the Shuberts, who had while the time of those Shuberts, whether it's J. J., Lee or Milton or Larry, will open here, and they will wait. Wait, we are overlooking the fact that one of the Shuberts is out here "IN HOLLYWOOD, NOW," not really a blood relation, but has been with them many years, our very dear friend (he is his name) Jules Martin, who is a general booking manager of the Messrs. Shubert. He says he is just looking around. Oh, yeah!

CANTON WHETHER IS NEW STAFF MEMBER TOO EXPLANATION

Decision to expand the activities of the Academy of Motion Picture Arts and Sciences was made Friday night last week at a meeting of the Academy board of directors that lasted until nearly midnight.

An important development of the meeting was the appointment to a newly created post of Secretary of Public Relations of Clinton Winder, one-time minister, organizer and lecturer on the motion picture. Winder, who arrived in Hollywood last week, begins his new duties immediately.

A program of establishing closer contact between the creative side of the motion picture industry and colleges, universities, religions and various groups will be undertaken. The Academy work along these lines, at present centered in California, will be extended throughout the country.

Winder, who will act as spokesman for the motion picture arts and sciences of motion pictures, who make up the Academy, had fifteen years of experience in a number of public relations. His functions will also include representation of the art branches of the industry in relation to censorship matters, it is stated.

He was born and educated in Cincinnati, Ohio, and graduated from the city's university, then entering publicity and newspaper work.

He later went to New York and was on the Y. M. C. A. international committee, and graduated from the city's university, then entering publicity and newspaper work.

Winder took a post-graduate course at the Rochester Divinity School and became a Baptist minister. He organized and put through a \$3,000,000 church-hotel skyscraper, then resigned from the ministry to join Ward, Wells and Dreshman, financial advisors to some of the nation's largest corporations.

During the past decade Winder became well known in the east as a lecturer on motion picture industry, the educational, religious and political angles, speaking to about 100,000 people a year and addressing many clubs and organizations.

Winder is reported to have been recommended for the Academy publicity post by Eastman, a personal friend, having worked with Eastman on films for churches, schools and non-theatrical shows.

He was here five years ago, studying studio activity and is reported widely acquainted in the industry, particularly in the east.

In line with the expansion of the Academy, the present quarters at the Roosevelt Hotel will be enlarged in the near future it is stated.

PASADENANAS DO 'CANDIDA' AGAIN

Helen Freeman and Morgan Farley will be the guest-stars at the Pasadena Community Playhouse in a revival of "Candida" opening on Thursday evening, May 1.

Miss Freeman, who recently arrived from the East where she has been starred by the Theatre Guild, not really a blood relation, but has been with them many years, our very dear friend (he is his name) Jules Martin, who is a general booking manager of the Messrs. Shubert. He says he is just looking around. Oh, yeah!

Betty Healy signed Metro-Goldwyn-Mayer has signed Betty Healy to appear in "The March of Time," musical revue.

UP AND AT 'EM' FIGUEROA PLAYHOUSE LOS ANGELES

(Reviewed April 23)

An all-colored revue that moves with whip-snapping speed, scintillates with hot music and a seemingly accurate supply of costumes, plus excellent showmanship. Without even the suspicion of plot or theme, this melange of music and mirth entertains from the first gurgle of harmony in the orchestra pit.

As a sample of the showmanship aspect, the interest of the audience is grabbed even before curtain rise by darkening the house for the overture and using a spot to pick out the solos and novelties, all of which scored heavy in returns. The Sonny Clay Recording Band, proved to be the backbone of the show, although kept in the pit.

The weakness of the show lies in the quality of material used for the skits and blackouts of the comedy team of Lasses Brown and the other support.

score with well-known gags and did indeed pull many shrieks from the audience, but as far as the show, in fact, Claude Collins, straight lead, and Albertina Pickens, straight lead, and Cleo Covas assisted her.

A line of 16 peppy high-brown girls and six boys furnished ensemble routines, with eight changes of colorful and original costumes, led by the Four Covas, a quartet of steppers hard to beat, with Willie Covas, who staged all the dance numbers, showing himself to be a superb artist.

Outstanding numbers include "The Blue and the Green," "When You Are Blue," "Think of Me," and "How Could Anything So Good Be Bad." Among numbers sung by a male quartet was "Watermelon On the Vine" and "You Call That Religion." Sonny Clay is credited for all the musical numbers.

Song numbers were contributed by the choruses, headed by Pickens and Claude Collins, those getting most attention being "What a Wonderful Time," "When You Are Blue," "Think of Me," and "How Could Anything So Good Be Bad." Among numbers sung by a male quartet was "Watermelon On the Vine" and "You Call That Religion." Sonny Clay is credited for all the musical numbers.

Walter Richardson, featured in the billing, appeared in a short song recital, offering "We Down in Egypt's Land," "Water Boy," and "Old Man River," and encores with "Every Time I Hear the Word," "Watermelon On the Vine," and "You Call That Religion." He showed good sense staying within the color field with his repertoire, and interpreted his numbers with good feeling. He is a high baritone.

Bill Robinson was called up out of the audience on this opening night and in addition to a nice little speech, delivered a couple of tap routines for big rewards.

The production was staged by Bob Shaw, the multifarious costumes made by Houda and the scenery by the Studio. A distinguished audience crowded the theatre to capacity.

Yeats. The production was staged by Bob Shaw, the multifarious costumes made by Houda and the scenery by the Studio. A distinguished audience crowded the theatre to capacity.

'THE STUDENT PRINCE' MAJESTIC THEATRE LOS ANGELES (Reviewed April 24)

This Little Albertson-Louis Marion production of the deservedly famous Donnelly-Romberg musical play reflects nothing but credit upon the producers and upon the direction of Julian Fowkes. The vehicle itself needs no extolling for its musical and dramatic virtues, and the local re-

vival is a distinguished accomplishment.

The opening night's performance was smoothly successful, slowed up only by the number of encores demanded. Allan Prior, in the leading role of Prince Karl Franz, scored a tremendous success, not only with his tenor voice, but also through his dramatic ability and his most pleasing personality. He is ideal role.

Another outstanding performance was that of Richard Powell in the role of the pompous Lutz, valet to the Prince. Powell invested the character with a comic airiness that proved one of the highlights of the production. He achieved hilarity without becoming broad or overshadowing any of the dignity and beauty of the main theme.

Elvira Janzi showed the effects of good direction in her handling of the part of Kathie, feminine lead. Her interpretation of the moods of the little peasant girl infatuated with the Prince was a great improvement over her "Dernert Song" and "New Moon" performances, and her singing was sufficiently good.

Excellent work was done by Russell Scott as Detlef, leader of the Saxon corps. Her tenor voice, although light, allowed to good advantage and he gave valuable support to the Prince.

Among the other support players were the amateur George Harris made an admirable amanensis for the lanky Powell. Hedley Hall filled the part of Dr. Engel, tutor of the Prince, revealing a declamatory voice that was most pleasing in the spoken lines. Ada Simchen, who played the character of Grand Duchess Anastasia with considerable credit, and Blanche Le Clair made a beautiful blonde Princess. Don McNeill filled the part of Toni, valet, with considerable success, especially in the third act, and Sylvia De Franke made a delightful Gretchen.

Thirty personable young men sang the choruses lustily and marched the routines with vigor and precision, supported by a bevy of flower girls and ladies in waiting.

A noisy audience greeted Allan Prior's first appearance, repeated with interest at the third act curtain. Among the musical numbers, "Deep In My Heart" and "Serenade" inspired almost frenzied demonstrations.

The scenic requirements of the play were very well met, the set for the third act, a palace interior, (Continued on Page 15)

Most musical comedies born on the Pacific Coast fail because the book lacks humor. If consulted in time, 'Doc' Jim Madison can prescribe the necessary comedy tonic. For a consultation, address 465 South Detroit Street, Los Angeles. Phone ORegon 9407.

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Harold J. BockManager
PHONE DOUGLAS 2213**SAN FRANCISCO**

OAKLAND—SACRAMENTO—SAN JOSE

KRESS BLDG.
935 Market St.,
Office Suite 594**S. F. PICTURES UP:
PEABODY AIDS FOX**

SAN FRANCISCO, May 1.—With Lent another chapter in history picture houses were on the upward trend for the current week with some of them taking their highest figure in the week. Chief among these was Public's Paramount, which, with Paramount's mystery film, "Benson Murder Case" took a nifty gross.

The picture, aided by a good-sized show in the orchestra pit, with Duke George and Christine and Harold Ramsay at the organ, did the figure of \$20,500, the best it has done in some time. Fox's "Show Girl in Hollywood" now in.

Initial week of Lawrence Tibbett in Metro's "Rogue Song" was near its speculated figure, drawing approximately \$32,000 to this house. It'll hold the lead for several weeks and then Paul Whiteman follows in "King of Jazz."

Embassy, too, was no slouch. With Warners' "Hold Everything" as its attraction that Wagner house came crashing through to the tune of \$15,000 on the first week. And Wagner's Davies. With "Lute of David" as its attraction, and at cut prices—and with a great lobby display—that theatre drew near \$9000, close to a house record.

With Eddie Peabody helping the box office as its stellar attraction, "Children of Pleasure" on screen and Walt Roesser and concert orchestra and Fanchon and Marco's Gyp Gypsy Idea the Fox grossed \$36,000 on the seven days. Nis Astner in person this week, together with Marie Dressler in "Caught Short."

Public's "Hollywood" very good on "The Texan" (Par.) with Gary Cooper. Did \$23,000 and everybody's happy. Still there. Public's St. Francis not so hot, however, that house having a bad week with the second seven days of "Her Unborn Child" which had a good boxoffice take, but little else, and drew in around \$6500.

With Charlie Murray in "Clancy in Wall Street" and a stage show, Ackerman and Harris' Casino did \$9000.

Orpheum with fourth week of "Insign" drew \$14,500. "Cuckoo" current.

NINA FRELLSON'SJUVENILE FOLLIES
Permanent Address:
Inside Facts**Food Fit For a King**

at the

LOUVRE CAFETHE PROFESSIONAL HEAD-
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EDW. MITCHELL, Prop.**PEE WEE LE BEAU**

"THE ROYAL MONOLOGIST"

CASINO THEATRE
Permanent Address: INSIDE FACTS SAN FRANCISCO**TOM LOMAS**

AND COMPANY

Europe's Greatest Novelty

PLAYING RKO

Dir.: CHAS. MORRISON

**LEVIN THEATRE
CONSOLIDATION**

SACRAMENTO, May 1.—Representing a consolidation of the Sam Levin houses of San Francisco into one circuit, articles of incorporation of the San Francisco Theatres, Inc., were on file this week with the secretary of state. The company plans to issue 10,000 shares of stock at no par value, \$1000 each.

**KING-DUNBAR OPEN
FOR RUN AT CASINO**

SAN FRANCISCO, May 1.—Will King and Lew Dunbar go into Ackerman and Harris' Casino this week.

The new house continues its regular policy of stage shows with a line of girls but King and Dunbar—old musical comedy favorites up and down the coast—will be featured in the opera.

Dolly Sterling, eastern comedienne, also will be among the Casino's stock players.

Sybil and Clemence, at the house for more than a year, are temporarily out. Don Smith, on a leave of absence for a short time, is due to return in about two weeks.

Hosse is inaugurating midnight shows next week with amateur offerings to be interpolated in the regular stage shows, Will King acting as m. c.

**LAW CLOSES ON
SONG SHEET DUO**

SAN FRANCISCO, May 1.—Following an investigation that has taken several months, Federal authorities this week charged J. B. Ott and A. E. Ott, printers, with violation of the U. S. copyright laws. Operatives charge the Ott pair with unlawful publication and distribution of bootleg song sheets which were sold on San Francisco streets for 10 cents a copy. Sale of the sheets, containing 100 choruses of popular tunes, considerably slowed down the local market for sheet music.

HOTEL HOUSES TROUPERS

SAN FRANCISCO, May 1.—Golden State Hotel this week drew a flock of show people, numbering among them 65 performers from the Al G. Barnes circus, currently in town.

Guests include Doc Cunningham, Tex Madson, Mable Stark, The Mandolins, The Prices, Elmer Laid, Mr. and Mrs. Engard, Ada Mae, and others.

OFFICES MOVED
SAN FRANCISCO, May 1.—Golden State Theatres this week moved offices from Loew's Warfield building to the Golden Gate Theatre building.

**Market St.
Gleanings**

SAN FRANCISCO, May 1.—This city's own "Sunny Jim," who has been a mayoring it in this metropolis for a good many years, has tossed his hat into the gubernatorial ring. And if the support of the theatrical contingent means anything, it does not mean much in the bag for James Ralp, Jr. It's our guess that the breath of constructive liberality Mayor Ralph has cast upon the theatrical waters will be carried back to him manifold and that the next political season will find him zipping the official derby toward the hat rack in the state capital at Sacramento.

SPOTLIGHTS

George K. Arthur, Andy Wright and This Cleaner putting away mammoth tenderloin steaks at Herbert's. . . Dorothy Jackson of the New Moon company and Joe Duggan winning a tersiphoerous Dugan at Topsy's Roust. . . Virginia Buchanan and Carol Lloyd have cast upon the theatrical waters The many radio people at Topsy's. . . Cal Pearce working on half a dozen pictures. . . Fred Williams there too. . . and without Van. . . it's getting so these radio singers just can't be true to one woman. . . and surprise of surprises. . . KATB's dignified director of public relations, Florence Grebe, sliding down the slide of red-headed Red Lockwood's red hot music at this spot. . . A. M. Bowles spring up a pair of ducats for the NVA-Press Club Roust. . . Maury Foldare cruising about town at 2 a. m. in a black Packard. . . for a purpose. . . The Market Street trolley car sign that says "It's pansy time in Golden Gate Park." . . Fred Williams requesting that his name be mentioned herein. . . and here y'are, Theodore. . . Art Varian introducing George Taylor in Coffin Dan's. . . while Charlie Hambravated the spotlight. . . Les Poe in the box car with the boys. . . Johnny Davis smiling over increasing business. . . Jay Brower and Don McLean still at it nightly after the show. . . as Griff Teddie Walters, Griff Williams, Nell Spaulding, Virginia Brooks and others are in the cast. . . Cy Mockridge is pianing for the chorus rehearsals. There are a dozen girls in the line.

**BOAT SHOW OFF TO
GOOD START IN S. F.**

SAN FRANCISCO, May 1.—The San Francisco Boat Show got away to a big start on its opening night at a two-bit admission at the Civic Auditorium which was packed with customers and even to the seats in the balcony.

Phil Sapio was in charge of a large group of entertainment making, which included an orchestra and various acts, working on a high platform rigged out like the deck of a ship.

Acts for the show were booked by Carlyle-Ellsworth and include Dorothy Williams, Noma Campbell, Farva Townbridge, Jeanette Whitley, Maria Vogel, Lucille Geller, George Lester, Billy Griffith, Sandy, Terry La Francini, Harry Leeds, Kenneth Halim, Jose Corral, Bea Putnam, Estelle Maguire, Doris Edgerton, Felice Robbins, Maxine Watts, Alene Bennett, Frances Percosa, Emily Culver, Mary Carroll and Jerry Weber.

NEAT LOBBY GAG

SAN FRANCISCO, May 1.—Don Walte fixed up a catchy lobby for the Davies' offering of "Life of Escape." Entire lobby was decorated in native style and will be kept that way for the house's next attraction, "Mamba."

**GREEN STREET
RAIDED AGAIN**

SAN FRANCISCO, May 1.—The Green Street Theatre has again opened and closed. The county grand jury this week following another raid, directed the district attorney to bring abatement proceedings against the place on the grounds that it is a public nuisance.

The Green Street, with its farce production, "The Peephole," has been raided so many times that it and all others have lost count. At any rate it's closed again.

**MUSICOMEDY IN S. F.
NOW IN REHEARSALS**

SAN FRANCISCO, May 1.—Rehearsals are well under way for the Paul Bissinger production "Hi There," which is slated to open May 14 at Erlanger's Colony. With this country's engagement at the Oakland Orpheum, Ken Murray, star of the show, brings his RKO contract to an end and will confine himself to rehearsals of the production.

"Hi There" is Bissinger's first attempt at the producing game, although he has been associated with the Erlanger and other interests in the East. He is aided by Alexander Lefthand, who is directing the piece.

"Hi There" is being built along typical revue lines with sketches being contributed by Kathleen Norris, Clark and McCullough, and other writers. The musical numbers are being done by Ralph Rainger, Anson Weeks and Thomas Breeze, Jack Wiggins and Gregg Williams, Michael Cleary, Griff Williams, Ken Smith and others.

Al Siegel, who staged "Once Upon a Time" for the Eastern production of "Whoopie," is in the same capacity for this Bissinger piece. Jerry Whyte, formerly of the vaude team, Canfield and Whyte, is aiding Siegel and also will play a part.

Ken Murray, Odette Myrtil, Frank Beston, Helen and Milton Charleston, Foster, Fagan and Cox, Lester Vail, Billy Griffith, Teddie Walters, Griff Williams, Nell Spaulding, Virginia Brooks and others are in the cast. . . Cy Mockridge is pianing for the chorus rehearsals. There are a dozen girls in the line.

**CHINESE ACTOR
GETS CAPACITY**

SAN FRANCISCO, May 1.—Mei Lan-Fang, Chinese female impersonator, playing a one night stand at the Tivoli last Sunday at a \$11 top—the highest ever asked in this town—drew capacity business with a total gross amounting to approximately \$7000. He again appears at the Capitol this week following a week in the Chinese district.

HOTEL GOVERNOR

TURK AT JONES

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Tub or Shower

SID H. CLARK, Mgr.

**S. F. BENEFIT SHOW
IN CAPACITY DRAW**

SAN FRANCISCO, May 1.—Approximately \$12,000 was grossed at the combined NVA-Press Club-Shrine midnight benefit staged at the Fox Theatre Saturday night with a capacity crowd in attendance. Tariff on the acts ranged from \$2 to \$2000.

In addition to acts from the Fox, RKO, Golden Gate, Oakland Orpheum, Casino, El Capitan, Al G. Barnes circus and Fox studios there was an ensemble number staged by Peggy O'Neill using 100 girls from local stage shows. Jay Brower was in the pit to direct it. Mel Hertz, Fox El Capitan organist, started the show with a community song and then Roesser directed the concert orchestra in the spiritual number being used as this week's overture.

Admission to the program were Natacha Natova aided by Nicholas Daks, Bogdan Ganjov and George Ganjov, Taylor Holmes, Ken Murray with Helen and Milton Charleston and Foster, Fagan and Cox, Chaz Chase, Tom Lomas and J. J. Edward Randall, Tyler Mann, Eddie Peabody, George McFarlane, Walter Catlett, Scotty Weston and the Fox El Capitan line, John Sully and Muriel Thomas, Whispering Jack Smith, Fanchon and Marco's Gyp Gypsy Idea and features from the Barnes circus.

A. M. Bowles, divisional head of Fox West Coast Theatres, captained the committee in charge of the show.

MANAGER IS DAD

VISALIA, May 1.—A daughter was born last week to Mr. and Mrs. Harry Hunsacker. Father is manager of the Fox Visalia Theatre.

ANNOUNCEMENT!**Newton
Kelly****HAS BEEN APPOINTED
SALES
MANAGER**

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HOLLYWOOD, CALIFORNIA

Greta Garner

The English Comedian

Wm. DON

CHARACTER IMPRESSIONIST

National Broadcasting Co.
SAN FRANCISCO

Program Reviews

"PEPPER BOX"

KTAB
San Francisco
(Reviewed April 23)

This recently inaugurated two-hour variety program, built by Helen O'Neill is rapidly gaining in popularity and has a large following in the Bay district. Bob Roberts, station manager, acts as m. c. After usual program opening Walter Rudolph and orchestra did "The March Mustang," very fast number, and then the California Rhythm Boys offered a harmony number. Vocal ensemble sang "Something Seems Ting-a-Ling-a-Ling" okay. Two Little Peppers, banjo and accordion, next. Hungarian Singing Society, brought in for this hour, showed lack of rehearsal and little vocal coloring. Rudolph and orchestra again, this time in "I'm On a Diet of Love," the piano work outstanding.

A short sketch with J. L. Pattison, Eric Smith and Sam Hayes clicked. Sunny Page singing "Just Can't Be Bothered With Me," went into Hawaiian music, and then Madeline O'Brien singing "Carmen." John Ted nicely barked into "Hills of Home" for one highlight of the evening, and then J. E. "Dinty" Doyle, radio ditor of the Oakland Post-Enquirer, reads his newspaper adventures in the Far East and also the history of the "Stein Song" for another high spot.

Rudolph and orchestra in "On a Blue and Moonless Night," and then Jimmie Currie chanted "Where the Little Red Roses Grow" with his own uke accompaniment, and landing nicely.

Eric Smith, in one of his customary spot interviews, questioned another gentleman on the John L. Sullivan fracas. Very interesting, and drew a big laugh and plenty of evident excitement around the studio when the interviewers bustled out in a little polite profanity in quoting John L. Joan Ray singing "Love Moon," displaying nice voice. Segued into Hawaiian music, then a quartet harmonizing on "Lazy Louisiana Moon," seguing into Chit Peppers again. Madeline O'Brien in "Hopesheet of Dreams" scored.

Jimmie Kendricks in a comedy tune, and then the California Rhythm Boys repeated, followed by Togo and Archie in a dialogue sequence that might have been scissored by about two minutes. Harry McKnight displayed nice voice in "Vagabond King." Rudolph's orchestra did "I'm In the Market For You" and then Madeline O'Brien and John Ted doubled up to chant "Tea For Two," and nice. Carl Tobin sang "You Will Come Back to Me" and segued into sign-off number. Very good program.

Back.

WRIGHT'S PLAY SET FOR S. F. REOPENING

SAN FRANCISCO, May 1.—Andy Wright opens his play "Philadelphia" at the Tivoli on May 4 for an indefinite showing. Wright has taken a one month lease on the Eddy street house with an option for five more. House will operate under a road show policy.

With all of the original Hollywood cast of the Andy Wright production of "Philadelphia" reported to be in San Francisco ready for the opening there at the Tivoli, Sunday May 4, doubt was expressed in some quarters as to whether the play would actually open.

The show closed in Los Angeles April 19, and according to Equity rules there is supposed to be a lay-off of eight weeks unless application is made to Equity Council for permission to reopen.

Los Angeles Equity office stated that no application had been made to them for such a permit, and noted that no bond had been posted to protect the players for the San Francisco engagement.

Wright's counter is that the members of the cast have voluntarily waived the bond, the producer having undertaken to advance salaries to such of the cast as need it, and he claims also that no Equity permission will be required for reopening, the players having been continued on his payroll since the closing of the Vine Street engagement. The only reason for closing, he asserts, was that the house had been previously engaged by the producers of "Among the Married," and it had not been possible to find a suitable house in which to continue the local "Philadelphia" presentation.

Equity officials state it is in order for players to waive bonds if they so desire, but at press time no indication of this had come to them from the players themselves. Wright declares the San Francisco presentation will open as scheduled, and that no trouble either with Equity or the players is anticipated.

REST IS DOUBT

Polly Moran, M-G-M contract comedienne, was ordered by her doctor to the hospital for a rest as the result of a breakdown at the studio, while working on the set Saturday.

LUCY GETS ROLE

Arnold Lucy has been signed for an important role in "Man-slaughter," being produced by Paramount.

San Francisco Radio Notes

SAN FRANCISCO, May 1.—After having been located for some time in the Marshall Square Building KFWI is now in its new studios in the Bellevue Hotel. Roy Metcalf has been named program director, succeeding Henry C. Blank, who resigned to join KGW, Portland. John B. Geisen is station manager.

Making a play for the better part of the afternoon KTAJ has secured Elizabeth Gerberding, prominent local clubwoman, to speak each Thursday night on current events, books and plays.

By electrical transcription we have been hearing much lately of our good friends Duke Attebury and Ken Gillum, who, we understand are broadcasting from KNX, Hollywood. The boys do their dialogue and singing by records from KJBS here.

Some especially nice vocalizing emanated from KYA the other night when Greta Gahler, the station's featured soprano, sang a number of the NBC musical cast.

Billy Page, juvenile star of the National Film, the NBC studio celebrated a birthday last week and was serenaded at his home by Max Dolin. Billy, the son of others of the NBC musical cast.

Arthur Johnson, operatic tenor, has joined the KFRC artist staff.

Hearst's Examiner put out a radio section this week that included considerable advertising from stations and sponsors of programs. Perhaps such an indication is a trend toward advertising of radio programs as do the theatres.

The newest of dance bands on the air in the Bay region is Harry Davis' orchestra broadcasting from Sweet's Ballroom, Oakland, every night except Monday, over KTAJ. George Druck, director, arranges all the orchestra's music.

Merced Wilson is at it again. For several weeks he's been laying low on those excellent rhapsodies of his but he busted out with one on Monday night's Jambores that was a pip. It included "Going Places," it included such tunes as "Broadway Melody," "Constantine," "Missouri Waltz," "On a Train For Alabama" and "California, Here I Come." Mighty clever musical work.

Bill Foy, Bob Spencer and Larry Voell are a trio broadcasting over KJBS on Tuesday and Friday afternoons between 3:30 and 4 o'clock. It's dialogue, somewhat similar to the vaude act Bill used to do some time ago.

Max Dolin, NBC musical director, is spending an early summer vacation in the Northwest. He returns next week.

June 1 has been tentatively set as the initial date of the new and better KYA—new equipment, enlarged programs and more of them.

CRASH! BANG! BIFF!

When their cars collided on Sunset boulevard this week, Leonora Summers, 24, screen actress, and Arthur Reed, same age, a cameraman, both received cuts and bruises. Hollywood cops said each took the crash blame on the other.

STARS IN "IDEAS"

George K. Arthur and Polly Moran are the most recent motion picture stars signed by Fanchon and Marco. Arthur opens in Loe's State Theatre, Los Angeles, on May 10 and will be followed later by Polly.

JANE COWL HERE
Jane Cowl is reported to have dropped into Los Angeles this week, with plans of casting a production of "Exquisite" here. She also does some Shakespeare. Up to press time Miss Cowl could not be located.

MASQUERS SHOW IS WHIPPED IN SHAPE

Plans are rapidly swinging into shape for the forthcoming Annual Masquers' Revel, to be staged this year at the El Capitan, Hollywood, on May 10, with present indications hinting it'll be the biggest attempt yet by the actors' club.

The curtain is scheduled to rise promptly at 11:30 o'clock, there will be six master ceremonies. Sam Hardy, Little Billy, Ben Bard, Lew Cody, Joe E. Brown, Lawrence Grant and Ben Wheeler, and also by the entire club.

The performance, which is fashioned after the famous Lambs' Gambols of New York, will be given exclusively by the members of the club. There will be no women on the stage, all the female roles being played by the younger Masquers. It will be devoted this year mainly to short, snappy acts.

There will be only one dramatic number, "Farewell to Dickens," a playlet written and staged by Joseph Santley, which was the sensation of last year's public gambol of the Lambs' Club.

The playlet depicts Charles Dickens on his death bed. The most noted character of his novels come and bid him farewell. Robert Edson will be the Dickens of the play and the other characters are to be portrayed by Ivan Simpson, John Sheehan, Frank McHugh, Richard Carey, Montague Love, Frederick Howard, James Eagle, Charles Naughton, William Farum, Brandon Hurst, Conway Tearle, Edward Earl, Harry Stubbs and Robert T. Haines.

Richard Tucker, Edmund Brees and Al Ray will be seen in "The Return," a black-out; Joe E. Brown, with Mitchell Lewis, Billy Sullivan, Lee Moran, Matthew

HOLT RESIGNS FOR FOX POST

SAN FRANCISCO, May 1.—Nat Holt has resigned management of Public's California to leave for Wichita, where he will take charge of the Kansas group of Fox West Coast Theatres, the most important position he has ever held. Stanley M. Brown of Milwaukee succeeds Holt at the California.

Prior to his leaving this week Holt was tendered a luncheon at which 40 theatrical and film men were present. A. M. Bowles, division head of Fox West Coast, was host.

Brown was formerly an executive of the Brinn circuit, Milwaukee.

STRAYER IS SIGNED

Frank Strayer has been engaged by Tiffany to direct a feature tentatively titled "Snowbound," according to Phil Goldstone, chief studio executive. Silent production of the same title furnished the original story idea.

Betz and James Gleason, will stage "The Kid's Last Fight," and "The Gossamers of Hollywood" will be presented by a group of clever farceurs.

Julian Eltinge, in a new act, Frank Fay, Bert Wheeler, Vernon and Tryon, Harry Gribbon and Jed Prouty, and Charley Chase with Little Billy are among those who will contribute specialties.

There are several dancing numbers on the bill, a Honolulu act, in which William Lauger and "chorus" of Kanaka "girls" sing music arranged by Billy Sullivan, and "Montmartre," written by Ben Bard and Murray Bloom, will be presented by about 100 members of the club. In this act there will be a fashion parade, designed by Lady Jane Lewis.

EARLE WALLACE

Always Busy Developing Dancing Stars but Never Too Busy to Create and Produce

Original DANCE ROUTINES and REVUES That Sell
Belmont Theatre Bldg., First and Vermont
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PRACTICAL STAGE TRAINING

STAGE TAP DANCING (In All Its Branches)

BALLET (Cochest Technique) by SIGNOR G. V. ROSI

HICKMAN BROS.

—PAUL

COMEDIANS AND WRITERS

Yes, We've Tramped With Medicine Shows, Burlesque, Minstrels, Circus, Biggest and Best in Vaudeville, And not forgetting our own Big Musical Comedy Show "HOG STOPPED THE FERRY BOAT" Our telephone number is Granite 1555.

GEORGE and FLORENCE

BALLET MASTER AND MISTRESS

Formerly 66 Successful Weeks Producing Weekly Changes

in Australia's Largest Theatre

THE STATE, SYDNEY

Producers Desiring Original WIRE

Permanent Address: INSIDE FACTS, Los Angeles

HENRY WARNER

SONGS YOU LIKE TO HEAR

NIGHTLY — UNTIL ?

Tait's-at-the-Beach

SAN FRANCISCO

Thanks to JACK COAKLEY and SAM

SMASHING!
Return EngagementTHE BANJO BOY OF JOYLAND
PLUNKED OUT ANOTHER
BOX-OFFICE RECORD
AT THE
FOX THEATRE
SAN FRANCISCO
PERSONAL MANAGEMENT OF
MRS. EDDIE PEABODYWALTER RUDOLPH
KTAB
MUSICAL DIRECTOR
SAN FRANCISCO

VANCOUVER, B. C.

A. K. MacMartin

REPRESENTATIVE

901 Bekins Bldg.

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OREGON

JEAN ARMAND DISTRICT MANAGER

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Seattle, Wash.IDAHO
MONTANA

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PORTLAND, ORE.

F. K. Haskell

REPRESENTATIVE

Postoffice Box No. 16

SEATTLE THEATRES
HAVE GOOD STANZA

SEATTLE, May 1.—A good week in the local amusement mart, supported by some good shows. "Jungle" closed a sensational engagement at the Hamrick Blue Mouse, with "Her Unborn Child" following in, endorsed in the ads by a personal message from John Hamrick, who stands ace high with the church folk here.

"Hold Everything" holds the Music Box to capacity business, and John Barrymore's "General Cabot" holds the screen at the Liberty, supported by two-color ads in the Sunday papers and inside parking at ten cents.

At the Orpheum, the Bebe Daniels picture, "Alias Frenchy," is supported by an RKO vantage headed by the Henry Stransky band and is doing its part to hold up averages. Tim Ryan and Irene Noble, with their "Here We Are" act, and the Dakotas, supported by Chic Cooper in a roving, spinning and sharp shooting act, share the vantage responsibilities.

At the Fox Fifth Avenue "High Society Blues" is doing average with the Zane Grey "Light of Western Stars" not drawing any too well up the hill to the Paramount. "The Rogue Song," in its second week at the Fox, is doing big business. Metropolitan, road show house, is playing Billie Dove's picture, "A Notorious Affair."

There are no legit shows in town this week.

M-G-M READYING TWO
PLAYS FOR SHOOTING

"Tampico," best seller novel and a hit as a stage production, will be screened as a talking picture by M-G-M with the purchase of rights to the Joseph Hergesheimer and Bartlett Cormack play, taken from the Hergesheimer novel, published in 1926 by Alfred Knopf.

Harry Pollard, who screened "Sisow Boat," "Uncle Tom's Cabin" and other stories of the South, will direct Joan Crawford in "The Great Day," current stage hit, with Mississippi River background. "The Great Day," "Without a Song" and negro spirituals from the original Vincent Youmans score, will be used.

GUILD SHOW SET

SAN FRANCISCO, May 1.—A May 16 opening has been decided upon for the Players' Guild theatre on Sutter street by Stanley MacLaws. Frederick Lonsdale's comedy "On Approval," will be the opening show.

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FACTS

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All News
Stands
Every Week

VANCOUVER

By A. K. MacMartin

The proposed merger of Famous Players Canadian Corporation with Paramount-Famous-Lasky Corporation through an exchange of stock was approved recently by the board of directors of the former company. J. O. Bickell, vice-president of the Canadian Co., said he expected no opposition from stockholders. According to terms made public by Mr. Bickell, the exchange would be on the basis of five shares of Famous Players-Canadian for four of Paramount-Famous-Lasky.

Arthur W. Roebuck, legal representative of the minority shareholders of the Famous Players-Canadian Corporation, in a statement to the press after digesting the above piece of news, calls for the formation of the minority holders in a protective association to act against the sale of the Canadian company's theatre, and declined to recommend to the shareholders the offer of the Paramount-Famous-Lasky.

British film producers are very angry at criticisms of their sound pictures which have been made by the Australian Federal censorship board. Particularly they are incensed at suggestions that the moral standards of British films. The managing director of the British Film Corporation declares that Australia cannot have more than three or four British talkies and says that undoubtedly British films display a greater sense of decency and fineness than any other country.

British film producers, however, admit that they may have been in the past some justification for the criticism that technically their films were not up to the standard of the best American product. They claim, however, that enormous strides have been made and that now British talkies compare favorably with those of any other country. The enormous assured home market is the reason given that American producers have been able to take the bigger financial risks than British producers.

The Little Theatre, New Westminster, produced and played to good business April 22-24 Oscar Wilde's "Importance of Being Earnest."

Warm summer weather has further slowed up things around local houses. The RKO Orpheum with Henry Santany and his band, and two other acts, and William Powell in "Street of Chance" on the speaking screen, headed the draw during the current stanza. The Dominion with its 900 capacity filled daily with two "Roadhouse Nights." The two big houses, the Orpheum and Capitol, ran neck and neck, First National's "Show Girl in Hollywood" at the first named and Paramount's "Honey" with Nancy Carroll at the Capitol.

The British Guild Players at the Empress got across the country with "Don't Wake the Wife," a comedy written by Norman Cannon, one of the lesseres. They have at their Thursday matinee, this third afternoon performance being inaugurated during the long run of "Elizabeth Sleeps Out."

The Beacon (old Pan) has been redecorated with a new Neon sign and other embellishments and did a fair week with Fox's "Romance of the Rio Grande," Columbia's "The Careless Age" at the Colonial and a split week with "Hollywood Revue" and "From Headquarters" at the Rex both did lightly on the draw.

Ray West, Los Angeles café and dance band impresario, disappeared for a few days last week. Mrs. W. West, the police and newspapers page the country for him, fearing, according to the publicity, foul play. West turned up again, dismissing the incident by saying that he had just felt like a little vacation. Meanwhile, front page stories and publicity public for the West café.

SENNETT DOING
26 DURING 1930

Jack Sennett will produce twenty-six two-reel talking comedies for release through Educational Film Exchanges, Inc., during the year 1930. Within the first of the thirty Sennett comedies on the 1929 program still to be made before production can be started on the new line-up, Sennett's forces will continue working through the spring without a break.

Andy Clyde and Marjorie Beebe, two of Sennett's biggest bets in his first year of talking comedy production, have been signed for next year's product. The production staff practically remains intact. Jack Sennett will continue at the helm of his organization, with John A. Waldron, general manager of the Mack Sennett Studios.

Sennett plans to cast most of his pictures individually, selecting the best available player material for the roles in question, instead of fitting stock company players into the roles.

BONDS ARE SOLD

SEATTLE, Wash.—The entire first mortgage bond issue of \$400,000 for the proposed Fox West Coast Theatre to be built on Seattle this summer have been purchased outright, according to statement from Drummeller, Ehrlichson and White, bond brokers here. The 6½% bonds will be distributed to investor clients in Seattle, Tacoma, Portland and Spokane, it was announced.

Notes Along
Fifth Avenue

James O. Clemmer finding his name in "Now" . . . Eddie Fitzgerald taking the credit . . . Ray Jones believing in signs . . . Ray got to have 'em to build up business . . . Harry Mills trying to find the top of his desk . . . and finding a "must" story two years old . . . Bob Blair reading inside facts . . . Arthur Clausen thinking back to the Peck Gynt days . . . Bill Douglas laying down the law . . . Basil Gray spreading diplomatic sunshine . . . Dorothy Cooper telling Joe to come home to dinner . . . Jim Danz with nothing on his mind . . . John Hamrick saying Yours Sincerely . . . Vic Gauntlett studying a dictionary of superlatives . . . Lou Golden wondering about that milk . . . Gladys Schuler with that careful how she wipes her nose . . . mending nicely, thanks . . . Doc Brown wondering how he could get into the lime-light again . . . Time for lunch, but no invitations . . . See us again next week.

RADIO RACE PLUG

SEATTLE, May 1.—Radio is being used to arouse the interest of Seattle people in the drive being carried on to send three University of Washington shells to the Foughterhouse boat race. A special broadcast was put on over KJR on Sunday night, with Coach Ulbricksen featured, and the populace responded heavily.

NEW BUILDING PLANS
IN NORTHWEST TOLD

SEATTLE, May 1.—Howard Sheehan, vice-president of the Fox West Coast Theatres, has just concluded a business trip to the Northwest. He addressed a convention of W. C. theatre managers of Washington on Saturday, and on Monday a similar group of Oregon managers.

Sheehan stated the newly organized Fox forces are planning an extensive building campaign for the Northwest. Within the next year 16 new Fox theatres will be established in Washington, three of them now under construction at Spokane, Centralia and Wenatchee, he said. He also said that the Fox theatres in this region show an increase of over 100 per cent for the first three months of 1930 over the same period of last year.

Sheehan toured the district with Earl Crabb, division manager.

BACK ON AIR

SEATTLE, May 1.—KPCB, local radio station, was off the air four days this week, but came back Thursday morning on a newly assigned wave length of 650 kilocycles. Definite hours have not yet been assigned by the Federal Radio Commission, but in the meantime broadcasting is being done between 6:30 a. m. and sundown.

AN OPEN LETTER OF THANKS TO

EDDIE PEABODY

THE BANJO BOY OF JOYLAND AND

MASTER SHOWMAN OF 'EM ALL

Dear Eddie:

A million thanks! One for each person who has heard you play our Waltz Sensation—

"ROCK-A-BYE TO SLEEP IN DIXIE"

and your dear pals, Jesse Stafford and Gene Rose's New Fox-Trot Hit—

"TONIGHT"

during the past few weeks of your

RECORD-BREAKING ENGAGEMENTS

AT THE

FOX THEATRES

SAN FRANCISCO
DIVISION

And to WALT ROESNER and HERMIE KING

FOR THEIR GRACIOUS CO-OPERATION AND SUPPORT

Now—Eddie—Here's News, Old Pal—

NEVER TOO BUSY

FOR YOU"

The New Hot Fox-Trot Sensation By

EDDIE PEABODY and HERMIE KING

WILL SOON BE READY FOR INTERNATIONAL RELEASE!

WE'RE PROUD OF THE SCOOP EDDIE! And Many Thanks!

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SEATTLE, U. S. A.

Facts' Echoes From Melody Land

Hot Licks of Music

By JACK B. TENNEY

The show goes on. The old clowns pass into the wings and disappear, but new ones continually take their places. The songs of yesterday have been rearranged and are being sung by new voices to revamped melodies. Hoopadood is only a late model of a phrase of a few years ago. The lines of melody melodramas have been touched to fit the times. The show goes on—it will always go on. Each curtain is but a short intermission . . .

New scenes . . . new faces! Where are the favorites of yesterday? Where are the clowns who made us laugh? Where are the singers who touched our hearts? Where are the heroes and heroines who moved us for the moment to dreams come true? Gone . . . forever, faded into the mist of memory, never to return. What of them, these old entertainers, after the grease-paint has been removed for the last time?

One tried to come back, pitifully. . . . Years ago she thrilled from the wings to thunderous applause and graciously she took encore after encore. Then she was young and vivacious, and she could sing. That was yesterday. Adversity, poverty and age—that is today. . . . She had a bad spot. She followed youth in an abbreviated costume— a young girl with a baby face and an irritating voice. She finished her song to a pained ripple of applause, followed by strange silence. The spotlight once revealed the ravages of years that lurked beneath the rouge; threw into bold relief the pitiful figure of an old woman. . . . The last curtain for her. . . .

There, V. A. does not forget, though the public responds to new faces and the favorites of the moment.

There is always hope while we remember. . . .

The dance halls at Long Beach, in order to build up business, have adopted a novel method that promises to work out contrary to the plans and desires of the various managements. Three of the ballrooms are staging Free Dance nights. Each ballroom devotes the best night of the nearest complete ballroom to free dancing. The Silver Spray, Bennet's and the Tourist ballrooms are the three emporiums of dance now engaged in this unusual racket. At the present it is rumored that other places may adopt the same. The customers, needless to say, are getting quite a wallop out of it and are arranging their dancing to follow the free nights. If the ballrooms get around to the point where six consecutive free nights may be the thing, the dance addicts of Long Beach will soon reduce to pay for the privilege at any time. . . .

Bennet's Crystal Roof at Long Beach is evidently suffering acutely from bad biz. James E. E. with a seven-piece nonunion orchestra, has just opened there. . . .

The A. B. W. Club, Mexicali, is sporting a heavy floor show featuring Mar Arwood and Lollu Wood Revue. De Lara and Lollu, famous Apache team, are the featured specialty. Cora Walsh, the singing accordion player, is being well received with her blues numbers. . . .

Tommy Thomas, trumpet, is taking a five-piece orchestra to Prescott, Arizona, for the summer. . . .

Steve White, saxist, has joined

Glen Buecy's aggregation at the Plo Plo. Glen's lineup now includes Ellis David Bryant, sax; Tommy Balderas and Jean James, piano; Leo Hagen, trumpet; Bill Alexander, banjo and guitar; Russ Harrison, trombone, and Glen Buecy, drums. . . .

Vernon Letwisch is in San Francisco to cooperate with Carlton Kelsey in arranging the music for "Hi There," opening at Erlanger's Columbia Theatre. . . .

FIORITO BAND GALA OPENING

SAN FRANCISCO, May 1.—The Mark Hopkins, swank No. 1 Hill hotel, had a gala opening last night for Ted Fiorito and his orchestra, who are at the hotel for an eight week engagement during the absence of Anson Weeks and his orchestra, who are at the Hotel Roosevelt, New York. Both are Music Corporation of America bands. . . .

The Fiorito group, coming from Edgewater Beach, Chicago, featured Dusty Roades, comedian, and coming into the hotel for a recording artist, is the writer of "Laugh, Clown, Laugh," "King of the Day" and "I'm Sorry, Sally." . . .

SONG OFFICE OPENING AT WARNERS BUILDING

DeSylva, Brown and Henderson join the new "Tin Pan Alley" in the Warner Brothers Hollywood Theatre building. Benny Herman, Los Angeles representative for the last three years, will be located in new offices in Hollywood by the end of this week, moving from present quarters in the Majestic Theatre building on Broadway. Hollywood offices in the Warner building. . . .

MAYNARD BAIRD SIGNED

Maynard Baird and his Orchestra, featured for the past year at the Andrew Jackson Hotel, Knoxville, Tenn., is now being managed by the Music Corporation of America. Baird and his Orchestra will be featured on prominent spots of the M. C. A. circuit in the north during the summer season, returning to the Andrew Jackson Hotel in the fall. . . .

ARCHER WITH HARMS

Jack Archer, who recently resigned as S. F. representative for Witmark and Sons, is in town and is now connected with the Harms office, which is in charge of Art Mehlinger. . . .

LIBRARIAN IS DAD

Zebe Mann, librarian with the Loew's State Orchestra here, is proud dad of a nine-and-one-half-pound baby boy. . . .

SMITH IN HOSPITAL

Ed Smith, business representative of the local musicians' union, was forced to enter the Angeles Hospital this week for a several weeks' rest the result of overwork. . . .

BRENON RETURNING

Herbert Brenon is on his way home from Europe after two weeks of tour-stunting. He brought Danish play while in Copenhagen, which will be produced as his next Radio Picture. . . .

Song Leaders

LOS ANGELES

Another generally quiet week in song sheet sales, so far as quantity is concerned, but marked by a general shuffling around of best sellers and the sudden leap into the lead by the Paul Whiteman picture number, "It Happened In Monterey." This number slipped into the rear guard of the best ten last week, but this week noted in "Springtime in the Rockies" as the first honors by a very narrow margin. Here is the rating:

1. "It Happened In Monterey"—Feist.
2. "Springtime in the Rockies"—Villa Moret.
3. "Happy Days"—Ager, Yellen and Bornstein.
4. "When the Little Red Roses"—DeSylva, Brown and Henderson.
5. "Under a Texas Moon"—Remick.
6. "Should I?"—Robbins.
7. "Stein Song"—Ager and Fischer.
8. "When I'm Looking At You"—Robbins.
9. "I Never Dreamt"—Santaly Bros.
10. "Sing, You Sinners"—Famously.

Following closely behind are:

- "The Moon Is Low"—"Cryin' For the Carolines," "I'll Sing You All My Love," "Songs and Woman in the Shoe."
- Recordings
1. "It Happened In Monterey"—All recordings.
2. "A Cottage For Sale"—Victor (Calle).
3. "Stein Song"—Victor (Vallee).
4. "The Moon Is Low"—Columbia (Ukulele Ike).
5. "Sunny Side of the Street"—Columbia (Ted Lewis).
6. "Sing, You Sinners"—Victor.
7. "Ten Cents a Dance"—Victor.
8. "Happy Days"—All recordings.
9. "1130 Saturday Night"—Brunswick (Burnette).
10. "I Thank You, Father"—Columbia.

SAN FRANCISCO

After several weeks of hovering near the list, "Sing, You Sinners" cracked into the first ten, jumping to third position. "Stein Song" and "Springtime in the Rockies" still were first and second. Here are the first ten:

1. "Stein Song"—Radio Music Co.
2. "Springtime in the Rockies"—Villa Moret.
3. "Sing, You Sinners"—Famously.
4. "Happy Days"—Ager, Yellen and Bornstein.
5. "Danger In Your Eyes"—Cherlie—Berlin.
6. "The Moon Is Low"—All.
7. "With You"—Robbins.
8. "Blue Is the Night"—Robbins.
9. "What Is This Thing Called Love"—Harms.
10. "Cottage For Sale"—De Sylva, Brown and Henderson.

- Recordings
1. "Stein Song"—Rudy Vallee, Victor.
2. "With You"—All.
3. "Danger In Your Eyes"—Harry Richman, Brunswick.
4. "Moon Is Low"—All.
5. "Blue Is the Night"—Nat Shilkret, Victor.
6. "Should I?"—All.
7. "Springtime in the Rockies"—All.
8. "Happy Days"—Johnny Marvin, Victor.
9. "Where the Little Red Roses Grow"—All.
10. "It Happened In Monterey"—Paul Whiteman, Columbia.

TEAM ARRIVES HERE

Blair and Thornton, who recently completed a Public tour, arrived here and may open for Fanchon and Marco. . . .

YOU'LL BE DELIGHTED WHEN YOU HEAR "BONITA" An Appealing Fox Trot Ballad The Song Beautiful "WHEN THE LOVELY DAY IS ENDED" PUBLICATIONS San Francisco Kress Bldg.

CROSS OPENING BRANCH OFFICE

SAN FRANCISCO, May 1.—S. L. Cross, head of the music publishing house bearing his name, was here this week from Seattle to inaugurate a new branch office. S. Kelly general sales manager of the concern. . . .

Immediately after his appointment Kelly got hot on Eddie Peabody, who is featuring the Cross numbers "Rockabye to Sleep in Dixie" and "Tonight" at the Fox this week and secured a tie-up with the Kress store for a full window display and a personal appearance of Peabody at the nickel and dime emporium. . . .

Kelly formerly represented Robbins here. He has his headquarters at his previous Fell street location. . . .

JANIS RECOVERING

Eddy Janis, who represents the Famous Music Corporation on the coast, with offices in Los Angeles, was rushed from the train to the St. Francis Hospital in San Francisco to have a personal appearance last week for a burst of appendicitis operation. Eddy's wife, Rene, made a hurried trip to San Francisco to be with him. He's reported well on the way to recovery. . . .

BERNIE ROUTE PLAN

Despite a number of reports to the contrary, the current western tour of the Ben Bernie Band is being handled exclusively by the Music Corporation of America. After completing engagements here, including one at the Montmartre Hollywood Cafe, starting this week, Bernie will play east on a tour to be arranged by the M. C. A. organization. . . .

BANDSTERS VISIT

Roy Mack's Desertland Troubadours, a tipic band from the Elks Plaza Ballroom, Miami, Arizona, is enjoying a brief vacation this week. They play the night of this week in the ballroom and fill the rest of the week at the small surrounding towns. . . .

VICTOR RECORD CLUB

The Victor Record people have just inaugurated a "Record-of-the-Month" club, through which the record chosen by a committee is the best production for the coming month is sent to members in advance of release date. . . .

TAIT'S BIZ SPURTS

SAN FRANCISCO, May 1.—With Jack Coakley and his orchestra and Henry Warner, vocal soloist, as the drawing card, business has taken a nice spurt for Tait-at-the-Beach, class a night spot on the Great Highway. . . .

WILL PRIOR

CONDUCTOR
NEW STATE THEATRE, SYDNEY, AUSTRALIA

TED HENKEL

MUSICAL CONDUCTOR and PRESENTATION DIRECTOR
CIVIC THEATRE

Auckland, New Zealand
Pit Orchestra of 30 - - - Stage Band of 20

MANNING IS PUBLIX NEW MUSIC LEADER

SAN FRANCISCO, May 1.—A. P. Manning, become a supervisor on the coast for Publix, beginning his duties this week. Before Manning, in charge of that chain's musical activities, made the appointment. . . .

Manning will work out of the coast headquarters which are located in the Paramount Theatre here. . . .

Morros is expected back this week from the Northwest where he has been looking over the Publix houses, making changes in the musical policies and personnel. . . .

NEW MUSIC REP

SAN FRANCISCO, May 1.—Karan Dunn Song Co. has appointed Mrs. Mahalia Raye Allender representative in Seattle. The Karan Dunn Co. has on the press "Angelus" and "From the Behind the Clouds." . . .

M. C. A. SIGNS CRAIG

Francis Craig and his Orchestra, featured at the Andrew Jackson Hotel, Nashville, Tenn., has been signed up exclusively by the M. C. A. . . .

RUDOLPH N.
SCHRAEGER
PREMIER ORGANIST
Chinese Theatre, Hollywood
INDEFINITE

WM. (Billy) KNOX
SOLO ORGANIST
Fox Oakland Theatre

JAY BROWER
MASTER-OF-CEREMONIES
FOX EL CAPITAN

SAN FRANCISCO

"A LITTLE SMILE"
Words and Music by
GEO. B. L. BRAUN
(A Fox Trot Sensation)
CORCORAN PUBLISHING CO.
1179 Market St. San Francisco

George Olsen

And His Musical Organization continue to make toes tingle and bodies sway at the popular George Olsen's Revue Club in Culver City with the Metro-Goldwyn-Mayer-Robins Hits

"Should I"

"When I'm Looking At You"

MISS EDDIE JAYE

"THAT MOANIN' MAMA"
(MANAGEMENT OF LOU DAVIS)
PERSONALITY BLUES SINGER
NOW AT

TOLTEC CAFE, JUAREZ, MEXICO
SHE DON'T SHOUT 'EM—SHE SINGS 'EM
ASK JOE AND CHESTER AT THE CAFE

DE SYLVA, BROWN & HENDERSON, Inc.

Announce with pleasure the opening of their new suite of offices at 306 Warner Brothers Theatre Building, Hollywood, Calif.

OUR SENSATIONAL SONG HITS

"A Cottage For Sale" "When the Little Red Roses Get the Blues for You"
"Sing a Little Theme Song" Earl Burtnett's Song Hit "Courtin' Time"

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FILM REVIEWS

(Continued from Page 4)

the ways of the show business, this review is for the public, a well-turned-out piece of work, very elaborately produced with plenty of exploitation value on its heavy cast, opulent production and, of course, capitalization on the Whiteman draw, with John Boles, Laura La Plante, Jeanette Loff, Glen Tryon, Merna Kennedy, for support at the boxoffice.

PRODUCERS' VIEWPOINT: John Murray Anderson is evidently responsible for the elaborateness of the effects in this review, his hand being readily discernible in the moving novelties, massive finale effects, and other familiar Anderson tricks. Other than this massiveness of impression, the production leaves no notable ideas in the memory, nor are its songs, with the exception of "Monterey," of the type to catch on as heavy favorites. Designing of sets and costumes for the all-color photography resulted in a very satisfactory handling of this item.

CASTING DIRECTORS' VIEWPOINT: With the exception of John Boles, the rest of the cast was not permitted, because of the fast continuity of the production and the predominance of ensembles, to make definite outstanding impressions, though performances throughout were up to snuff. Boles had two fine numbers, and handled them neatly.

And effective work was done where the material permitted by the balance of the large cast, which included: Jeanette Loff, Laura La Plante, Glenn Tryon, Merna Kennedy, Kathryn Crawford, Osi Harlan, Slim Summerville, Stanley Smith, Billy Kent, Grace Hayes, The Sisters G. Rhythm Boys, Brox Sisters, George J. Lewis, Jacques Cartier, Al Norman, Frank Leslie, Jennie Lang, Paul Howard, Marnie Stanley, Don Rose, Tom Atkins Sextette, Nell O'Day, Wilbur Hall, John Fulton, Russell Market Dancers, and the Hollywood Beauties.

"SONG OF THE FLAME"
WARNER BROS. ALL-COLOR
 (Reviewed at Warner Bros. Hollywood Theatre)

"The Song of the Flame" is a moribund opera. It has an elaborate and beautiful all-color production, fine music by George Gershwin and Herbert Stothart, a uniformly good cast, with bright flashes of fine acting and singing, and intelligent and skillful direction by Alan Crosland.

But it has one outstanding fault, noticeable about the beginning of the last reel. It's too long. On this point, the picture bears the brunt of a public surfeit with the same type of show, without detracting at all from the merit of this production, it would probably draw a better audience reaction if it were about a reel shorter and ended exactly at the plot climax.

It is the opera story of Red revolution in Russia and a girl's flaming song that swept aside an age-old aristocracy and nearly broke her own heart.

Bernice Claire is the girl and Alexander Gray is the Russian prince, who wins her love. Noah Beery as a revolutionist who wins his way to a high place in the new republic but is finally a victim of the gold lust, and Alice Gentile, as his mistress and aide, provide the menace.

And in the end, it is the latter woman's hatred that turns the tables on the villainous Beery and results in the lover's final happy climax.

The story is told against a beautiful background designed most effectively for the technicolor photography, opening on a beautiful scene of the great square in Petrograd, where the girl first sings the "Song of the Flame."

Hard-riding cowboys scatter the mob and Beery and the girl escape, the scene shifting to a girl's escape of the aristocracy, where the prince sings of loyalty to his throne.

Sparing the auditor another repetition of the revolutionists sacking the palaces of the rich, etc., etc., flame is shown sweeping across the map of Russia and the scene shifts to a border village, where the girl, stricken and reeling, is mortal over the fury of hate her song has unleashed, has returned to escape the bloody scenes of Czarist downfall.

It is festival time and the prince with his cowboys comes to the village, where his family had ruled for generations, as yet untouched by the revolution. He and the girl fall in love, then the Reds come, led by Beery.

Beery demands that the girl sing her song to inspire the peasants to turn against the prince and she consents to save her lover. Roused by liquor and Red exhortations, the mob advances on the castle singing the "Flame song."

The prince gets his free passage outside Russia, but the girl is ordered to prison, when she turns on Beery.

Later in Petrograd, Beery has the girl brought to his headquarters, where he asks her to flee with him to Paris with a fortune in jewels and gold.

The other women are killed and meets the prince, who has returned to search for the girl. Beery is trapped, sentenced to be shot, and the lovers are reunited.

It's a typical operetta plot and

Crosland has handled it in operetta style, managing to make the action seem somewhat realistic, yet recognizing that it's still operetta and not straight drama.

But because of the shifting kaleidoscope nature of the story, it would have been well to cut down a bit on the action, particularly towards the climax, which should have built to a smash drama finish, with the singing concentrated in the final scene.

EXHIBITORS' VIEWPOINT: This picture must sell on its beautiful color, its music and its appeal, with Noah Beery the best known in the cast. Only comedy is sketched in by Bert Roach as a semi-titwit aristocrat officer. It's limited to that sort of appeal, which quite on a par with other film operettas and better than some. It needs one big punch, such as Tibbett's voice, to put it in the "best" classification.

PRODUCERS' VIEWPOINT: There's a lesson in handling technicolor in this production, but otherwise, it's just a nicely done operetta, with no striking new note in treatment. Crosland has handled his large groups so as to distinctly avoid any resemblance to similar sequences in other recent operettas and super productions. Story is, of course, like other operetta yarns, pretty trite stuff, but has been handled here for generally good results.

CASTING DIRECTORS' VIEWPOINT: Bernice Claire has a fine vocal ability combined with youthful beauty and acting charm, which in this production, puts her to the front as a valuable player for the musical productions as one who, exploited in a properly planned series of vehicles, could be built to a high place amongst feminine players.

Alexander Gray is adequate both from the thespic and vocal standpoint, but does not stand out over the rest of the field of singing leads in remarkably impressive fashion.

Noah Beery comes to his own

with his bass voice of power and depth, and pulled spontaneous applause for his solo number on a showmanly handled low note at the finish. However, he contributes a typically Beery performance, somewhat toned down and restrained from any over-musings.

Alice Gentile sang very nicely and held up a role that was not of the best in excellent fashion, maintaining a naturalness that glossed over numerous artificialities in the character handled here.

Bert Roach handled his comedy well, though there wasn't a great deal to be handled and the balance of the cast was adequate in minor bits.

'IN OLD MAZUMA' UNIVERSAL SHORT SUB-

JCTC

(Previewed April 29)

Cutting should speed, this one up. Aside from the Charley Murray and George Sidney name draw there is little to recommend it.

The comedy burlesques "In Old Arizona," and follows the original story closely. Sidney, as the "Crisco Kid," plays the Mexican bandit. This, contrasted with his Yiddish hokum, is good for some laughs. Murray plays the army sergeant who is seeking to arrest Sidney, and he does it in his usual style. Mona Rica makes an attractive film lead.

On a night reviewed, which was directly after the first cutting, the picture dragged considerably.

Murray and Sidney are together in but two scenes in the picture, which affords them scant opportunity to exchange patter. However, when Murray talks to Sidney and fails to recognize him as the bandit, it's good for a chuckle. Scene of Mona Rica with Murray and Sidney fail to take advantage of all laugh possibilities. But, considering that the scenes are not overly crowded with clever gags, absence of guffaws is not the fault of the principals.

Nat Ross directed and produced a girly revue.

the subject.

EXHIBITORS' VIEWPOINT: This should draw the regular Murray-Sidney clientele. Those that like the team should be pleased with it.

PRODUCERS' VIEWPOINT: Proper cutting should improve this one. It's a "cute" subject, at that. **CASTING DIRECTORS' VIEWPOINT:** Murray and Sidney do their usual stuff, and fall into their parts with ease. Mona Rica is well cast as the Mexican sweetheart.

Stuart.

U BUYS NOVEL RIGHT BEFORE PUBLICATION

John Wray, who played the part of Himmelfloss in "All Quiet on the Western Front," and took the title role in "Czar of Broadway," has signed a long-term contract with Universal Pictures Corporation. His first picture under his new contract will be "Saint John's" written by W. R. Burnett, the screen rights of which have been purchased by Universal for all-talking and foreign versions. The story, a theme of the West, will be published as a novel in October. This is the first time screen rights were ever purchased so far in advance of publication.

GEARY'S FIRST TALKER

SAAN FRANCISCO, May 1.—Late in May Tiffany-Stahl will showcase its premier production, "Journey's End," into the Geary, which legit theatre housed the stage production when it was here not so long ago. "Journey's End" will be the Geary's first talkie.

NEW NAME CHANGE

The dance pavilion at Balboa Beach, which will be in charge of Bill Meiklejohn when it opens May 30, will be known as the Casino Gardens. In addition to the regular dance orchestra there will be a girly revue.

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Vaudeville and Presentations

RKO THEATRE LOS ANGELES (Reviewed April 24)

This is about the best balanced four-act vaude bill seen in this house in many weeks. Opened with Tinova and Bakoff in a tastefully dressed dance act billed "A Symphony of Dances." First, a waltz-adagio against a silver birch woodland drop; then Fred Martin, comedy, a cro feature dancer, singing, in an intricate song and dance. Then the team in a Spanish dance against an illuminated flower drop, followed by Martin burlesquing the number. An elaborately staged Egyptian number, spotted Tinova, then both men on Martin burlesquing, then the duo to a straight adagio for a full flash finish. Smooth production, finished technique, colorful and very well received.

Duette spot was filled by Irene Chesleigh and Ruth Gibbs in an exchange of wisecracks entitled "When Cat Meets Cat." This brunette and blonde team delivered every line with telling effect and garnered bushels of guffaws, scoring also with a duet on "Alimony Bunch."

Al Trahan, headlining, took heavy honors in the next to closing spot with his "Curtain Speech" laugh riot. He has a new foil in

Lady Yukona Cameron, whose Junoesque beauty and proportions not only dress the act but provide the muscular power necessary for her man-mating scenes. Her voice, also, is adequate for the song bits. The act is substantially the same, Al coming on with his bundle of tattered music to play accompaniments for his prima donna, then Al coming on with his bundle of rough stuff. His gags are a sure fire and certainly panicked this audience.

The ill-dressed with the Six Galenos, correctly billed as acrobatic wonders, in a body tossing act that registered heavy with every trick. It was a big pay-off to a very good bill.

Preceding the acts, Billy Small lead the RKOallans, assisted by Organist Eddie Elen, in the number "Woman In The Shoe."

Screen offering was the RKO "Loves Comes Along," with Bebe Daniels. Business was good.

Yeates.

MILLION DOLLAR LOS ANGELES (Reviewed April 25)

This bill opened with a hoofing act, "The Blue Blazes." First number a silhouette, routine being a white screen with rear illumination throwing the shadows

of the three boys on the canvas; then the screen up and the boys came forward in a taps number that went well with the audience. Two of the boys then offered a bathtub comedy dance to a good reception, then all three in a military taps routine that was a very strong finish, encoing and retiring again with another big bang.

Dana Warrne, dancing xylophonist, appeared in the second groove and scored at once with her fresh, girly charm. She opened with an overture number, then went into "Moonlight and Big," with variations, which went big, the crowd liking the smooth way she handled her sticks. Next she offered her own arrangement of "Neapolitan Nights," jazzing it and dancing while playing, and to the demands for an encore responded with "Happy Days" for a big pay-off.

Beck and Egan followed. The girl member of this team is the personality end, possessing a pep and song-selling ability. She opened with the number "Got A Great Big Day" and then her male partner came on with some chatter and gags, then went to guitar number, which was better. The girl sang "I Believe That You're In Love With Me" and "My Baby Knows

How," with some interpolated stunts, and the man tried some nut stuff and an Al Trahan stunt with piano, finally going into a dance. He was O. K. except for the hole. Registered for a pair of bows.

The next act was billed as "The Wallaces," an adagio group of two girls and three boys, opening with the girls leaping from a Zeppelin. It was a body-throwing act entirely, moving rapidly, and staged in a manner different from the usual adagio fare. It sold for two bows.

Emerson and Baldwin held next to closing with a nut juggling act, burlesquing card and coin tricks, floating lady stunt and some Indian club throwing, with a line of chatter thrown in. This turn took the crowd's fancy for three bows.

Bert Nelson and his lion, Princess Pat, closed with the same routine as his former Orpheum act, opening with some film shots of himself and lion and then going into a romp with the lion herself in a cage, bringing on the cub for his bow.

Business was good. Screen offering was Paramount's "Sarah and Son," with Ruth Chatterton.

Yeates.

'BOX O' CANDY' IDEA LOEW'S STATE (Reviewed April 24)

Band in the pit, Jones and Hull on for a bit of hoke with one of the candy girls before the curtain, then curtain up on a fish candy tableau which brought oh's and ah's from the audience. Girls in pink satin costumes, padded and piled candy boxes while one girl

solo danced, then the line moved into a toe ballet and exited.

Reeves and Lea then appeared, stepping around in one big pair of pants, giving way to Jones and Hull, knockout, acro hoofers who mixed chatter with their steps, garnering many laughs with their nut stuff.

The girls appeared again, with Ruth Forster vocalizing while the ensemble went through a routine with candy walking sticks that registered very nicely, Jones and Hull topping it off with some eccentric dancing.

Frankie Stoll next introduced Frankie Richardson, hard working go-getter tenor, who offered "Sunrise Up" for a big score, then sang "I'm Happy" and "Mona," encoing with "I'm In the Market For You." After he plugged the BBB Cella and sang "Saint Louis Blues," in which Dave Franklin figured at the piano, collecting three bows and could have taken more.

The idea opened up again, presenting the girls in new pink and red costumes, Ruth Forster vocalizing on "If I'm Dreaming," the ballet group giving more toe and kick work, coming forward while a drop descended for a few moments, going up again to reveal a big round candy box, the lid of which was hauled away, bringing it eight girls suspended by head straps. This was drummed up for the finale.

The ballet group was about the nicest choice of uniformly built youngsters seen in some time.

Screen feature was Fox "High Society Blues," with Janet Gaynor and Charles Farrell.

Yeates.

BETTER RECORDING WORK IS PREDICTED

During the next year notable but not radical improvements may be expected in the recording of all-inclusive pictures, according to Carl Dreher, head of Radio Pictures' sound department.

Among the prospective improvements is a tendency to move the microphone as far from players as possible, thus giving them more leeway for dramatic effects. Better microphones will keep pace with the rapidly approaching wide film and natural color process, according to Dreher.

"JUNE MOON" MAY ENTER NEW HOUSE

George Holland is negotiating for another theatre to house "June Moon," comedy success by King Lardner and George S. Kaufman, following his three weeks' booking arrangement at the Belasco which terminates May 11.

Several theatres will be available beginning the week of May 11, and Holland expects to be lined up before the end of the week.

News Notes of Dance Studios

TEACHES TAPPING

Bud Murray, principal of the Bud Murray School for Stage, announces that on June 15 he will start summer classes in the Bud Murray School at Ocean Park, on the beach front, with open air classes for children only. Children will be permitted to take their tap dancing in bathing-suits. Classes will be held on Wednesdays and Saturdays, the Wednesday classes under Gladys Murray's direction, and the Saturday class by Bud Murray. The courses will be held during the months of July and August, with special rates prevailing for these two summer months. Ages of children, 4 years to 12, and 12 to 17 in the older children's classes.

Lon Murray, director of the Lon Murray School for Stage Dancing and Dramatics, has organized a class in all styles of tap and off-rhythm with prize fighters and all around athletes. Two very well known Hollywood fighters have already registered. New dramatic courses start next week at the school under personal direction of Lon Murray and Edward Helms, head of the Dramatic Department.

Pupils of the Wills-Cunningham

W. B. SPEED ALONG COAST BLDG. PANS

With ground breaking ceremonies held this week for their new Huntington Park house, plans for 30 houses on the coast are being worked out and will be announced shortly by Warner Bros. It was learned definitely this week. Six of the new houses will be located in and around Los Angeles. Several Warner projects, including the \$2,500,000 Oakland house seating 3,500, are at present under way, and work is to start next week on the Beverly Hills and San Pedro houses, each to cost around \$500,000.

HIGHER AND HIGHER

With "Hell's Angels" definitely set to go into the Chinese here this week, its world premiere, it is reported that Sid Grauman is planning to raise the usual \$5 opening spurge ante to ten bucks for the air epic opening.

REAY LEAVES U

Neville Reay has resigned as assistant publicity director at the Universal studio.

Studio of Stage Dancing in Hollywood are now engaged at Warner Bros. First National, M-G-M, R-K-O and Tec-Art Studios, according to Walter S. Wills, executive head of the school.

Several of the motion picture studios have taken over the entire units both in musical comedy and ballet work from the Wills-Cunningham school. In his courses, Wills specializes in training complete units so that the motion picture director is able to produce an entire ensemble with but very few changes. He not only trains ensembles, but also specializes in individual, double and small group numbers.

A number of the Wills-Cunningham students are also engaged in the big revue at George Olsen's Plantation.

The advent of talking pictures is opening up new possibilities in acrobatic dancing for men, according to Earle Wallace.

Wallace states that at the present time he has several groups of young men studying acrobatic dancing. Included in these are six men all under contract with Metro-Goldwyn-Mayer who are specializing in tap dancing and acrobatic dancing. They are receiving their instruction from Sam Mintz, acrobatic instructor at the Earle Wallace Studios of Stage and Dancing. Mintz is taking them from tap dancing into tumbling.

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